Toronto Theatre Scene

New York & London Letters

Aug. 8-14, 1965, Vol. 2, No. 49

SCENE

THEATRE MAGAZINE

ROYAL ALEXANDRA

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TORONTO SCENE

BARRY NESBITT, program director and one of the top broadcasters for **Foster Hewitt's** radio station **CKFH,** will go legit' Aug. 23 as one of the stars of an original Canadian musical called *Cayuga* which will be presented for two weeks in the **Central Library Theatre.** Book for the show, based on a one-day trip to Queenston Heights aboard the good ship Cayuga, is by Montrealer **Robert Galbraith** who will also do a **Gower Champion** by directing the production and devising its choreography. Music is by **William Tummon,** musical director for Toronto's **Northern Secondary School** and **Orval Ries** will conduct a seven-piece orchestra. Nesbitt, cast as a French rouee, will have **Angela Fusco, Joan Folkins** and **Charles Hayter** as his co-stars. *Cayuga* will have a cast of 24 in all . . . **Royal Alexandra's** fall and winter season starts Sept. 7-12 with *Les Ballets Africains.* Other dates: *Luv,* starring **Dorothy Louden** (Sept. 13-Oct. 9); *Porgy and Bess* (Oct. 11-23); *This Was Burlesque,* starring **Ann Corio** (Oct. 25-Nov. 6); **Robert Cummings** in a new play, *The Wayward Stork* (Nov. 8-Dec. 4); *Brigadoon* (Dec. 6-23) and *What Makes Sammy Run?* (Dec. 27-Jan. 8) . . . Reports are that the noontime "instant theatre" presentations in the **Colonnade** are catching on. If you haven't caught this offbeat dramatic diversion, the experience is recommended. A take-out restaurant service nearby makes it a pleasant way to spend the lunch-hour . . . *Rain* will continue to dominate the summer climate of the **Poor Alex' Theatre** until Aug. 14. Critical excerpt (from the Globe and Mail): "*Rain* provides a good evening out and commends itself as an excellent choice for a program of plays such as the Poor Alex' Summer Theatre is presenting" . . . **O'Keefe Centre** will launch its fall and winter schedule with the **Canadian Opera Company** season Sept. 17-October 9 . . . Another reminder of the special matinee performance of *Falstaff* to be given this Friday (at 2 p.m.) by the **Stratford Festival** company, all proceeds going to the eminently worthwhile **Actors' Fund.** ■

S C E N E Theatre Magazine Vol. 2, No. 49 — Aug. 8-14

David B. Crombie, Publisher — **Stan Helleur,** Editor and Art Director

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David Davis (left), Jack Van Evera and Roger Franklin.

ANNIE GET YOUR GUN

Royal Alexandra presents Irving Berlin musical with Elaine Stritch and Roger Franklin in co-starring roles

IT WAS Irving Berlin himself who, on hearing an associate say that *Annie Get Your Gun* was "old-fashioned", replied: "Uh-huh. Just an old-fashioned smash." And that it definitely was, playing 1,147 performances on Broadway after opening at the Imperial Theatre on May 15, 1946 with Ethel Merman as Annie Oakley and Ray Middleton as Frank Butler.

And time has not jaded the Berlin hit as Royal Alexandra Theatre patrons are finding out when they view the current production co-starring the well-known Broadway performers, Elaine Stritch and Roger Franklin. They're finding Annie lively and evergreen in plot construction and as melodic and listenable as the night the Berlin score first was heard.

What the operetta is to Austrian culture and the zarzuela is to Spanish, the musical comedy is to American. And *Annie Get Your Gun* is a perfect example of the American musical. It is in no sense offbeat; it does not evolutionize the musical (as, for example, did Oklahoma). Nevertheless it does function beautifully in each of its departments, and no part of it is more triumphant than Berlin's lyrics and score.

How curious, then, that when the new producing firm of Rodgers and Hammerstein, searching for a composer-lyricist after their original choice, Jerome Kern, had died,

asked Berlin to write Annie, he resisted. Always (and needlessly) doubtful of his capabilities, this time Berlin seemed even more disinclined to commit himself. But Hammerstein had no doubts whatsoever; Berlin was the only one who could write Annie.

Finally, so insistant were the producers, Berlin went off to Atlantic City to ponder. He would stay a week, think it all over and come to a decision. He stayed the week, just long enough to write "Doin' What Comes Natur'lly", "There's No Business Like Show Business", and "They Say It's Wonderful".

Back he went to Manhattan, still doubtful. To the eager producers he said that he had written a song or two and now, he thought, he could audition for them. The rest is, of course, theatre history. For when Irving Berlin really went to work on Annie, there was such an outpouring of melody that he wrote more song hits for this musical than he had for any of his previous successes.

It is difficult to explain why, at this particular moment in his extraordinary career, Berlin was able almost to exhale song hits. Was it the new American musical vitality generated by Rodgers and Hammerstein themselves, with their Oklahoma? Was it working with these golden boys? Was it the adult, zippy, carefully constructed book which Herbert and Dorothy Fields wrote for the show, a book nourished by a rich vein of American folklore?

The story did offer prodigal melodic possibilities, what with a simple, backward, gun-shootin' girl (Annie Oakley) catapulted from hillbilly nothingness to international celebrity. Then there was the racy glamour of the Wild West shows and the rivalry between heroine Annie and hero Frank Butler, star of the Pawnee Bill show. What with Annie falling in love with Frank, and Frank not being at all interested in the hoyden he believed her to be, and what with everything ending tumultously and happily ever after, the rival shows merging, the two greatest sharpshooters in the world splicing . . . Well, it is possible that this raucous saga inspired the galaxy of hit tunes.

The saga certainly did demand a score of great variety, a score which not only underlined the story but carried it forward with each note. Perhaps the challenge here helped. But whatever did it, Annie Get Your Gun remains not only Berlin's most glorious score but one of his most commercially successful. It became a movie and a TV show; companies toured the nation with it (Mary Martin went from the National Company of Annie to South Pacific). It played in London and Australia. In Paris it was titled "Annie du Far-West", and Lily Fayol was the Annie, "a gunwoman of Montmartre stripe". Wherever Annie aimed her gun, opened her mouth and let go with the Berlin tunes, she triumphed. Even the Hit Parade was compelled to headline three Annie tunes, the only time *that* ever happened to any Broadway show score. Critic Vernon Rice summed up critical and public acclaim for the show when he wrote, "Seldom is seen in the theatre an offering in which everything is just as it should be." ■

JAYNE MANSFIELD

plays Vineland in

"Nature's Way"

NATURE'S WAY, a hilarious and zany romp about the not-so-smart set of the New York theatre world, was greeted as an astonishing change of pace for playwright-novelist Herman Wouk, author of such serious dramas as *The Caine Mutiny Court-Martial* and *The Traitor* and the world-famous novels *Marjorie Morningstar* and *The Caine Mutiny*.

Nature's Way, this week's attraction at the Garden Centre Theatre in Vineland, tells the story of Billy Turk, a successful, 24-year-old songwriter, who lives with his wife Maggie in a glittering penthouse on Park Avenue. Married five months, with a baby on the way, this young couple apparently is sitting on top of the world. It soon develops that they are, instead, sitting on a volcano which begins to erupt. The government presents a tremendous tax bill. Billy's mother-in-law arrives from Tucson, Arizona to live with them until the baby comes. This good-humored, attractive Westerner takes a dim view of the New York shenanigans and especially of a slight discrepancy in the timing of the baby's arrival.

Further complications include Voles, a decadent and villainous playwright who seeks to break up the marriage because Maggie dislikes him. He takes Billy to Europe and involves him with a princess.

The action includes a swirl of New York goblins: a jazzy interior decorator, a fiendish income tax expert, a faddish doctor, and a silly television magnate among others. The solution to the plot complications add up to good entertainment. Next week: Tom Ewell and Joan Bennett in *Never Too Late*. ■

Hit Comedy at Lindsay

Norman Welsh directs Carolyn Green's "Janus"; "The Drunkard" will end successful Kawartha season Aug. 16-21

THE WORD, *Janus,* is explained by the Oxford Concise Dictionary as follows: "Ja.nus, n. Ancient Italian god, guardian of doors & gates, represented with faces on front & back of head (L)." But what it means this week on the stage of the Academy Theatre in Lindsay is, simply, "fun." There is a two-faced person in the Carolyn Green comedy but whether doors and gates are guarded is another matter.

Janus was first presented in New York on November 24, 1955, and since then has enjoyed great popularity wherever it has been performed. Margaret Sullavan, Claude Dauphin, Mary Finney, Robert Preston and Robert Ernhart starred in the original production, directed by Reginald Denham. Kawartha Lakes Theatre's artistic director Norman Welsh has cast Joyce Gordon, Paul Robin, Pat Armstrong, Paul Harding and Patrick Boxill in the second-last production of the 1965 Summer Season.

The final production *The Drunkard* will ring down the curtains on the first act of Canada's theatrical history: At the suggestion of, and sponsored by the Kawartha Lakes Tourist Association, Norman Welsh was named Artistic Director of the Kawartha Summer Theatre.

(*Please turn to p. 16*)

A flashback to the production of "Tunnel of Love," typical of the popular theatre presented by the Kawartha group in its first season in Lindsay's Academy Theatre. In this scene are, left, Paul Harding, Carol Starkman and Ed Stephenson.

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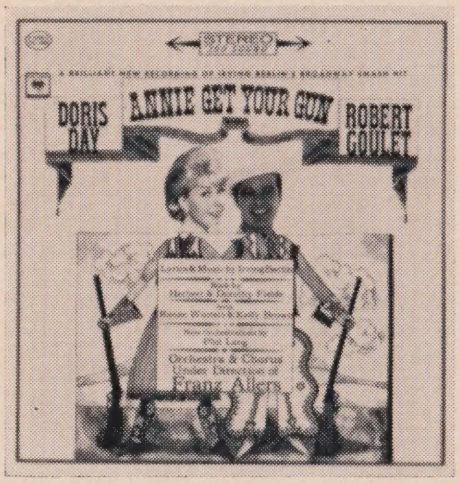
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IN NEW YORK

BROADWAY'S fall season is shaping up. Key casting for five new productions are highlighted by **Coral Brown's** contract to recreate her role in the British hit, *The Right Honorable Gentleman,* due at the **Billy Rose Theatre** Oct. 19 . . . **Victor Spinetti,** who won a **Tony** award last season for his performance in *Oh What a Lovely War,* has been signed to play opposite **Julie Harris** in the Fueur-Martin musical, *Skyscraper,* coming to the **Lunt-Fontanne** Oct. 23 . . . October also the launching month for a new comedy called *The Frog Pond,* with singer **Mindy Carson** joining **Betsy von Furstenberg** and **Rita Gam** in the star roles . . . Another new play called *The Devils* co-starring **Anne Bancroft** and **Jason Robards,** will bow at the Broadway Theatre Nov. 9, while later in the month the new Alan Lerner musical, *On a Clear Day You Can See Forever* will make its debut . . . *Pickwick,* seen recently in Vancouver, is an imminent Broadway arrival and a special plus will be the addition of **Peter Bull** in the role he originated in London's West End. He was to join the cast in Cleveland on the last leg of the show's pre-Broadway tour . . . Also trying out is a musical comedy titled *Hot September,* scheduled for four weeks in Boston before opening Oct. 20 at the **Alvin. Joshua Logan** is staging it. Book is by **Paul Osborn,** with a score by **Rhoda Roberts** and **Kenneth Jacob-**

(*Please turn to p. 12*)

ROYAL ALEXANDRA THEATRE

presents

ELAINE STRITCH

in

ANNIE GET YOUR GUN

Music and Lyrics by Irving Berlin
Book by Dorothy and Herbert Fields

Also Starring

ROGER FRANKLIN

with

JACK VAN EVERA
JOAN PANTON
SHEILA CONLON
VAN LUVEN
DON YOUNG
GLENN GIBSON

and

DAVID DAVIS

Produced by MICHAEL McALONEY and JOYCE SLOANE
Directed by DAVID DAVIS

Musical Director ELMAN ANDERSON
Assistant Musical Director GLEN CLUGSTON
Sets and Lighting PETER WINGATE
Choreography TOM RIBBINK
Production Manager LEONARD STEIN
Assistant Director GLENN GIBSON

Presented by arrangement with Rodgers and Hammerstein Library,
598 Madison Avenue, New York 10022

THE CAST
(in order of appearance)

CHARLIE DAVENPORT ..... *David Davis*
MAC (Property Man) ..... *Jim Peddie*
FOSTER WILSON ..... *Don Young*
DOLLY TATE ..... *Joan Panton*
FRANK BUTLER ..... *Roger Franklin*
ANNIE OAKLEY ..... *Elaine Stritch*
MINNIE (Annie's Sister) ..... *Jennifer Ciurluini*
JESSIE (Annie's Sister) ..... *Carol LaBell*
NELLIE (Another Sister) ..... *Debbie Trumbull*
LITTLE JAKE (Her Brother) ..... *Michael Boynton*
COL. WM. F. CODY (Buffalo Bill) ..... *Jack Van Evera*
CONDUCTOR ..... *Allen Stewart*
TRAINMEN ..... *John Koopmans, Harvey Patterson*
MAJOR GORDON LILLIE (Pawnee Bill) ..... *Don Young*
CHIEF SITTING BULL ..... *Van Luven*
THE WILD HORSE (Ceremonial Dancer) ..... *Glenn Gibson*
PAWNEE'S MESSENGER ..... *Harvey Patterson*
SYLVIA POTTER-PORTER ..... *Sheila Conlon*
FOOTMAN ..... *Allen Stewart*
CHILDREN ..... *Lorraine Maltese, Cheryl Sloane*

ENSEMBLE:

DANCERS: *Carol Noble, Carol Bradshaw, Nancy Robson, Betty Hader, Brian Foley, Vincent Berns, Lennie Gibson, Arthur Whitfield*

SINGERS: *Alexandra Moore, Trudy Hastings, Muriel James, Christine Scott, Merilee Crookall, Allen Stewart, Don Young, John Koopmans, Harvey Patterson, Tim Fuelling*

SYNOPSIS OF SCENES

ACT I

SCENE 1. THE WILSON HOUSE, a summer hotel on the outskirts of Cincinnati, Ohio. July. At the turn of the century.
SCENE 2. A PULLMAN PARLOR IN AN OVERLAND STEAM TRAIN Six weeks later.
SCENE 3. THE FAIR GROUNDS AT MINNEAPOLIS, MINN. A few days later.
SCENE 3A. THE ARENA OF THE BIG TENT.
SCENE 4. A DRESSING ROOM TENT. The same day.
SCENE 5. THE ARENA OF THE BIG TENT. Later that night.

ACT II

SCENE 1. THE DECK OF A CATTLE BOAT. Eight months later.
SCENE 2. TAVERN ON THE GREEN, NEW YORK, N.Y. The next night.
SCENE 3. GUN ROOM. Next morning.
SCENE 4. TAVERN ON THE GREEN, NEW YORK, N.Y. Immediately following.

MUSICAL NUMBERS

ACT I

COLONEL BUFFALO BILL ..... *Charlie and Ensemble*
I'M A BAD, BAD MAN ..... *Frank and Girls — Dance Ensemble*
DOIN' WHAT COMES NATURALLY ..... *Annie, Children and Wilson*
THE GIRL THAT I MARRY ..... *Frank*
YOU CAN'T GET A MAN WITH A GUN ..... *Annie*
THERE'S NO BUSINESS LIKE SHOW BUSINESS ..... *Annie, Frank, Buffalo Bill, Charlie*
THEY SAY IT'S WONDERFUL ..... *Annie and Frank*
MOONSHINE LULLABY ..... *Annie, Trio and Children*

CIRCUS DANCE TO WILD WEST ..... *Principal Girl Dancer and Ensemble*
REPRISE — SHOW BUSINESS ..... *Annie*
MY DEFENSES ARE DOWN ..... *Frank and Boys*
INDIAN DANCE ..... *Principal Boy Dancer and Ensemble*
I'M AN INDIAN TOO ..... *Annie*
ADOPTION DANCE ..... *Annie and Dance Ensemble*
REPRISE—"YOU CAN'T GET A MAN WITH A GUN" ..... *Annie*

ACT II

LOST IN HIS ARMS ..... *Annie*
I GOT THE SUN IN THE MORNING ..... *Annie and Company*
REPRISE—THEY SAY IT'S WONDERFUL ..... *Annie and Frank*
REPRISE—THE GIRL THAT I MARRY ..... *Frank*
ANYTHING YOU CAN DO ..... *Annie and Frank*
REPRISE—SHOW BUSINESS ..... *Ensemble*
FINALE—THEY SAY IT'S WONDERFUL ..... *Company*

WHO'S WHO IN THE CAST

ELAINE STRITCH (*Annie Oakley*)—Two years after a season away from Broadway as Ruth in the CBS television series, MY SISTER EILEEN, she returned to the New York musical theatre in SAILAWAY, starring in a role Noel Coward had tailored to her unique abilities. Within the past year she has starred in WHO'S AFRAID OF VIRGINIA WOOLF?, TIME OF THE BARRACUDA and I MARRIED AN ANGEL. Her straight dramatic role in William Inge's BUS STOP won for her the vote of the season's best performance from the New York drama critics. Her musical fans discovered Elaine as the Bongo-bongo girl singing "Civilization" in the revue ANGELS IN THE WINGS. She gave a brand new flavour to memorable musicals including PAL JOEY, ON YOUR TOES and CALL ME MADAM. It was with this show that she visited the Royal Alexandra Theatre. No one is likely to forget her rendition of "You Took Advantage of Me". On television she has also starred on STUDIO ONE, CLIMAX, THE ALCOA HOUR, WAGON TRAIN, ED SULLIVAN, MILTON BERLE, THE NURSES, and ART CARNEY specials, and this fall starts a new TV series, THE TRIALS OF O'BRIAN. Born in Detroit, convent-educated, she spent her first year in New York living at Sacred Heart Convent and attending drama classes in Greenwich Village with Marlon Brando. Between Mr. B. and Mother Superior, Elaine says she didn't miss a thing.

ROGER FRANKLIN (*Frank Butler*)—Roger Franklin, is a near-native Canadian. His parents, natives of North Sydney, Nova Scotia, were in Boston when he was born and he grew up between Canada and the U.S. On Broadway he has appeared in WEST SIDE STORY, THE VAMP with Carol Channing and with the Chartock Gilbert and Sullivan Company. He has toured throughout the United States, Canada and Mexico with THE SOUND OF MUSIC (with Ann Blyth, last season), WEST SIDE STORY, DAMN YANKEES, THE VAGABOND KING, KISS ME KATE and ANNIE GET YOUR GUN. No stranger to the role of Frank Butler, Mr. Franklin has played well over 1200 performances of it. His last appearance in the role was opposite Ginger Rogers. Mr. Franklin has also to his credit a season in the Shakespeare Festival at the Brattle Theatre, Cambridge, and has been seen in such plays as THE RAINMAKER, STALAG 17, MR. ROBERTS and MARY MARY. TV appearances include OMNIBUS, YOU ARE THERE and the first colour spectacular, SATINS AND SPURS, starring Betty Hutton. His most recent films are NEVER STEAL ANYTHING SMALL, with James Cagney, HANG THE MAN HIGH, and THE YELLOW ROLLS ROYCE.

JACK VAN EVERA (*Col. Wm. F. Cody-Buffalo Bill*)—This talented Canadian performer has appeared in over 250 TV shows and has played every type of part on stage, from THE DRUNKARD to one of the fathers, Huckleby, in last season's triumphant success, THE FANTASTICKS. He recently acquired a whole new legion of fans with the successful Museum Children's Theatre. Jack is known across Canada as a singer and guitarist in every major night club. Royal Alexandra patrons will remember his performance in the opening show of the summer season, GYPSY, with Julie Wilson.

JOAN PANTON (*Dolly Tate*)— A native Winnipeger with the Winnipeg Children's Theatre and the Manitoba Theatre Centre. Favourite roles include SEPARATE TABLES, AN ENEMY OF THE PEOPLE and A VERY CLOSE FAMILY. She is a regular on CBC radio drama. To-night marks her debut on the stage of the Royal Alex.

SHEILA CONLON (*Sylvia Potter-Porter*)—Part of her background includes her childhood years as one of the original famous Quiz Kids in Chicago. She has appeared in every show produced by the McAloney-Sloane combination. She was seen earlier this season in the Royal Alexandra productions of GYPSY and FINIAN'S RAINBOW.

DAVID DAVIS (*Charlie Davenport*) (Director)—Performing a dual role is not new to Mr. Davis. His theatrical

background began at the age of nine as a juvenile lead in STREET SCENE. Many years on Broadway and Road tours, particularly with JUNIOR MISS, led to an arrangement with the U.S. Army in the Canal Zone. Here the U.S.A. had him build, produce, and direct a premiere production for a brand new theatre in Panama. Years of TV and stage directing gave him a credit list of over 70 musicals, including an extraordinary successful revival of PAINT YOUR WAGON. This added to his record as an actor in 200 non-musicals and over sixty musicals qualifies him beyond a doubt as the best man for this production, and also for GYPSY and GUYS AND DOLLS, earlier productions this summer at the Royal.

GLENN GIBSON (*The Wild Horse*) (Assistant Director)—Gibson has practically made a career of playing in WEST SIDE STORY in New York, London and Tokyo. One of Canada's outstanding dancers, he was a soloist with the National Ballet Company of Canada for four years. He has performed in all of the popular musicals, including GYPSY, FINIAN'S RAINBOW and GUYS AND DOLLS at the Royal Alexandra. He was also assistant choreographer on these three productions.

VAN LUVEN *(Chief Sitting Bull)*—Vancouver saw him as a TUTS regular in musicals including SHOWBOAT, DAMN YANKEES, THE KING AND I, BELLS ARE RINGING and OKLAHOMA! This promising Canadian also has extensive credits on TV and in nightclubs. Van has appeared prominently in all the musicals so far this summer at the Royal Alexandra Theatre. His most recent performance was in Vancouver with Jane Morgan in SOUTH PACIFIC.

DON YOUNG *(Foster Wilson)*—(Major Gordon Lillie). A Canadian from Ingersoll, Ontario, he was a member of the Canadian Opera Company for four years. He also appeared at the Stratford Music Festival for four years, and toured with Tyrone Guthrie's internationally famous PIRATES OF PENZANCE and HMS PINAFORE productions. With his fine voice he is a soloist with philharmonic orchestras. Don has had character parts in every production in the Royal Alexandra summer season.

MICHAEL McALONEY and JOYCE SLOANE *(Co-Producers)*—Ice shows—Circuses — Revues — Beauty Pageants. You name it. These two active producers have have experienced every form of show business—indoor and out—in their varied careers. Mr. McAloney, a steeplechase jockey from Ireland and the famous Abbey Players, has been featured on Broadway and TV as an actor over 500 times. National tours featuring performers Joan Fontaine, Eve Arden, George Montgomery and many others have occupied most of his time these last few years. Joyce is a prominent Chicago Producer with the famed Second City Theatre and her own popular Children's Theatre. These two joined forces three years ago and have since produced a season of musicals from Chicago to Winnipeg (Rainbow Stage) and now a joint Winnipeg-Toronto summer season.

ELMAN R. ANDERSON *(Musical Director)*—Anderson has toured with the Norman Luboff Choir and Henri Mancini Orchestra among others. A conductor-arranger for such stars as Lilo and Julie Wilson (recently seen at the Royal Alex in CAN-CAN and GYPSY, respectively), he has to his credit a repertoire that includes THE WIZARD OF OZ, SOUTH PACIFIC, CAMELOT and THE KING AND I, to name a few, and operas LA TRAVIATA, RAPE OF LUCRETIA and THE MAGIC FLUTE, among others. He was also the choral director for Northwestern University, Evanston, Illinois, and Julius Monk revues.

TOM RIBBINK (*Choreographer*)—Ribbink brings to the Royal Alexandra a wealth of experience in summer theatre. He spent three Broadway seasons with the Martha Graham Company and has choreographed a number of original ballets for New York concerts.

STAFF FOR "ANNIE GET YOUR GUN"

Exectuive Producer	MICHAEL McALONEY
Co-Producer	JOYCE SLOANE
Director	DAVID DAVIS
Musical Director	ELMAN ANDERSON
Choreographer	TOM RIBBINK
Production Manager	LEONARD STEIN
Scenic-Lighting Designer	PETER WINGATE
Assistant Stage Manager	RRU SPENCE
Assistant Conductor	GLEN CLUGSTON
Costumes	MALLABAR'S
Properties	MARY ANN SLOCOMBE
Assistant Director	GLENN GIBSON

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DING DONG AT THE DELL

Tom Kneebone is back in unique cabaret setting with new sidekicks and new material — the fifth edition of a revue which began in 1963 at Stratford, Ont.

Ding-Dong At The Dell is the latest in this smash-hit series which has now adopted Toronto's sole surviving cabaret theatre as its permanent home. Teamed on stage with Tom Kneebone are Ed Stephenson and Jodi Pape.

Ding-Dong follows the format of its illustrious predecessors with twenty-odd fast moving items contributed by leading revue writers from London, New York and Toronto. Satire is the keynote with targets as international as Lady Bird Johnson and as local as a projected Sex Control Board of Ontario run on LCBO lines.

Masterminding the artistic side of the operation since its inception has been Roderick Cook, adopted New Yorker, actor and writer. He has devised and directed every revue in the series, performed himself in three of them and has contributed material to them all. ■

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IN NEW YORK

(*Continued from p. 6*)

son, and choreography by **Danny Daniels** . . . After world-touring in *Hello, Dolly!*, **Mary Martin** will go into rehearsal for a musical version of *The Fourposter,* a **David Merrick** project with **Gower Champion** directing . . . **Alexander Cohen** will have to move his musical, *Baker Street,* to make room for *The Devils* at the **Broadway** (Nov. 9) and likely will transfer it to **Billy Rose's** Zeigfeld Theatre . . . While **Eartha Kitt** prepares to take it on the road, *The Owl and the Pussycat,* co-starring **Alan Alda** and **Diana Sands** continues as a Broadway hit at the **ANTA.**

Walter Matthau using backstage reprieves at the **Plymouth** to study a movie script he'll play this fall. Most likely successor in his co-starring role with **Art Carney** in *The Odd Couple* is **Jack Klugman.** The summer heat was getting Matthau. "Next time I do a play," he said, "I'm going to have a proviso in my contract for two-and-a-half months off" . . . *The Knack* (original stage version) has passed the 500-performance mark at the off-Broadway **New Theatre** . . . Former Vancouverite and Torontonian **Don Francks** is able to forget the dismal *Kelly* flop with the solid reviews and applause accorded his performance in *Leonard Bernstein's Theatre Songs,* gaining momentum at the **Theatre de Lys** . . . Among other recommended off-Broadway fare is *Decline and Fall* (of the entire world as seen through the eyes of **Cole Porter,** revisited), starring the nutty **Kaye Ballard.** It's at the **Square East** . . . ■

A Personal Message from Ed Mirvish of the Royal Alexandra Theatre

Dear Theatre Goer:

We are attempting to make "live" theatre attendance more convenient and accessible to persons who have busy schedules and frequently wish to make theatre reservations for their family, friends or business associates.

Instead of the custom-bound tradition of picking up tickets at the theatre, with its attendant inconvenience, we invite you to apply for a "Royal Alexandra Theatre Credit Card" for your personal use and pleasure. This card will enable you to telephone the Box Office for your requirements, obtain immediate confirmation of your purchases. Your tickets will be held or mailed as you wish. No cash is necessary. We will bill you or your company. We sincerely regret that credit card privileges do not allow exchange or refunds.

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LONDON

LONDON'S West End theatres came close to being blacked out when 4,000 backstage employees threatened to go out on strike **The Society of West End Theatre Managers** however, satisfied demands and the plays remained the thing, without interruption . . . Actors well-known to television audiences are in the limelight this month at Coventry's **New Theatre** with a special season of plays starring them "in person". **John Gregson,** known to Canadian TV viewers for his role as a Scotland Yard Inspector, will play in **Norman King's** *The Spin of a Wheel* the week of Aug. 23 . . . The **Berlin Ensemble** were to open their season at the **Old Vic** on Aug. 9 with *The Resistable Rise of Arturo Ui,* written by **Bertold Brecht** in 1941. The company is directed by **Manfred Wekworth** and **Peter Palilzsch** . . . **Peter O'Toole** has returned to the stage with a hit — *Ride a Cock Horse* — co-starring with **Barbara Jefford** at the **Picadilly.** Sample critique: "Peter is onstage throughout the play: a big part finely written (by **David Mercer**) and magnificently played by **Peter O'Toole.** Mr. O'Toole not only grips, holds and brilliantly projects the part, he brings it to life with an almost frightening power. It seems that there is not a turn or twist, light or darkness, of the man that Mr. O'Toole does not discover as he gradually, surely, clearly creates a character of extraordinary reality" . . . Another relatively new hit is **Frank Marcus'** *The Killing of Sister George* at the **Duke of York's** . . . Newest of the "Fringe" genre revues is *Splits on the Infinitive* written by **Roger Booth** and offered by the **Hampstead Theatre Club.** It tees off on recognizable targets — TV interviews, advertising, the clergy, politicians, apartheid, and so on. Two performers who stand out are **Marigold Sharman** and **Julian Chagrin.**

A possible successor to **Dame Margot Fonteyne** as Britain's prima ballerina was introduced when the **Royal Ballet** presented *Swan Lake* at **Covent Garden** with fledgling swan princess **Shirley Grahame** in the lead . . . **Sean O'Casey's** widow has been invited to the opening night of her husband's classic, *The Plough and the Stars,* which will mark the opening of Dublin's **New Abbey Theatre.** The play was running when the old Abbey burned down in 1951 . . . **Shaun Curry** has taken over from **Kenneth Haigh** as **Georgia Brown's** leading man in the **Lionel Bart** musical, *Maggie May,* at the **Adelphi** . . . Work has started on the $1,000,000 **Westminster Theatre Arts Centre,** administered by trustees of the **Westminster Memorial Trust,** owners of the **Westminster Theatre.** It's described as a "service" building as opposed to an "income-producing" structure. ■

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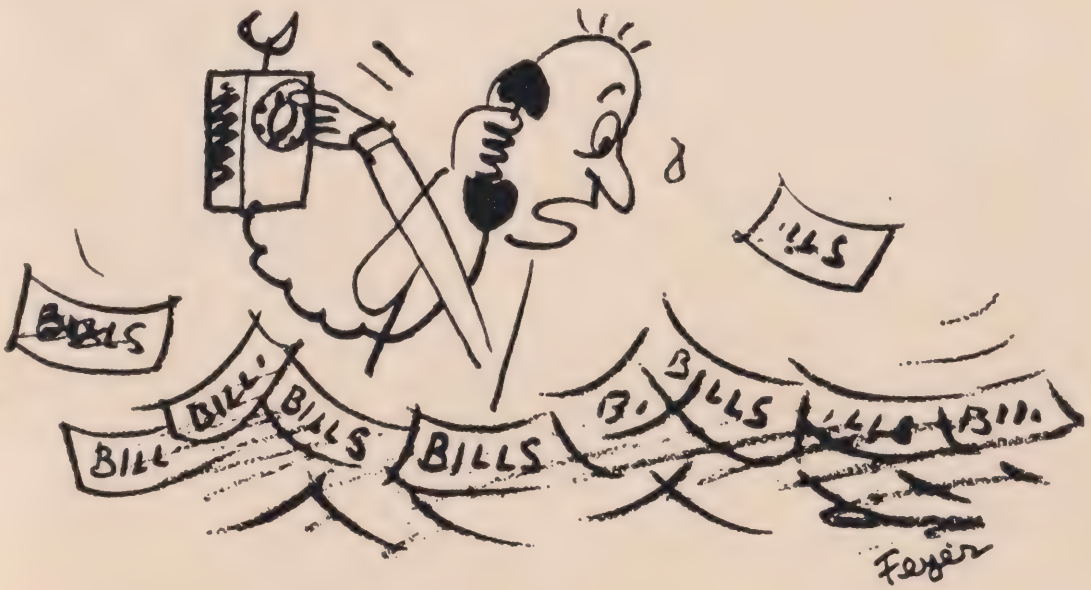
Flower Drum Song Next Attraction At Royal Alex'

Lucretia Gould in lead

YOU MIGHT say Lucretia Gould was born to play in Rodgers and Hammerstein's oriental musical, *Flower Drum Song*, the Broadway hit which will close the Royal Alexandra's summer season for two weeks starting Aug. 24. Although her birthplace is Paris, her father, a Dutch-Javanese symphony conductor and diplomat, was constantly on tour and his wife and family of six children saw a great deal of the Far East, particularly in the youngsters' developing years.

Miss Gould's versatility and talent was acclaimed locally during a previous run of the play, provoking the Globe and Mail's Ralph Hicklin to comment at the time: "I'd like to pass around a few bouquets. The biggest must go to Lucretia Gould, who raised the subsidiary role of the hero's aunt to star status. Miss Gould has presence, she has projection and she has a nice sense of stylish, comic playing. One can easily believe, as her press releases show, that she has followed such legendary stars as Josephine Baker, Mistinguette, Chevalier, just to mention a few, into the Casino de Paris and has played with such great actors as Louis Jouvet." ■



"... hello, Bank of Nova Scotia?
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KAWARTHAS

(*Continued from p. 5*)

The success of the first season—about to close—is ample proof that the venture was worth while undertaking and supporting. The citizens of Lindsay, in the centre of the Kawartha Lakes Tourist area, and the members of the Kawartha Lakes Tourist Association, all of whom supported the theatre in a variety of ways, could take justifiable bows.

Plays presented during the first season were popular ones: *Mary Mary, Tunnel of Love, Dial 'M' for Murder, Come Blow Your Horn, Two Dozen Red Roses, Private Lives,* this week's production of *Janus* and the final one, starting August 16, *The Drunkard.*

The permanent company, guest actors, actresses and directors, and Artistic Director Norman Welsh, have provided excellent summer entertainment for visitors and residents of the Kawartha Lakes area. The Kawartha Summer Theatre will be back in 1966. ■

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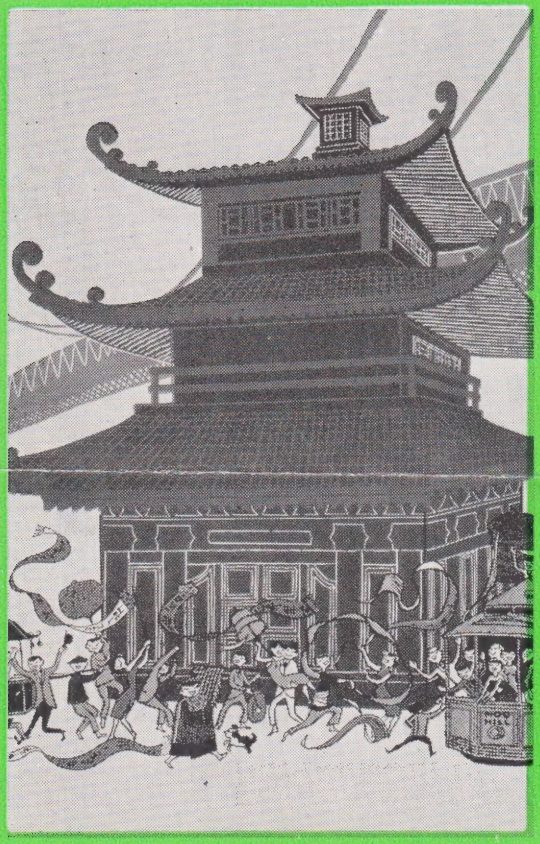

☆ ☆ ☆

"Flower Drum Song"

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Richard Rodgers
Lyrics by
Oscar Hammerstein 2nd
Book by
Oscar Hammerstein 2nd
and Joseph Fields
Based on the novel by
C. Y. Lee

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One youth, Wang Ta, the son of the retired merchant, Wang Chi Yang, has fallen into the clutches of a night club entertainer who is keeping company with her boss. This leads Wang Ta to reject his father's suggestion to marry the "picture bride" fresh from the old country, who has been brought over to marry the same cabaret proprietor. Added to the problems of Wang Ta, is the fact that still another girl is in love with him.

Everyone knows that Wang Ta and the "picture bride" eventually end up together. Some beautiful scenes in a cultured Chinese-American home, a sleazy nightclub and a penthouse lead up to a happy ending with a Chinese wedding ceremony involving several happy pairs of sweethearts.

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